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Exact Account

OF THE FAVOURITE

PANTOMIME

CALLED,

Harlequin's Chaplet

Now performing with great and universal Applause,

At Covent Garden Theatre,

With an Explanation of all the Scenes, Tricks, Paintings,
Peacock, Owl, Manderine, Magic Pictures, Pieces
of Machinery, Music, Songs, Duets, Dances, &c. &c.

London, Printed 1790.

C H A R A C T E R S.

Harlequin,	—	—	Mr. BOYCE:
Clown,	—	—	Mr. DELPINI.
Pantaloon,	—	—	Mr. RATCHFORD.
Lover,	—	—	Mr. FARLEY.
Farmer,	—	—	Mr. BANNISTER.
Shepherd,	—	—	Mrs. MARTYR.
Shepherdess,	—	—	Mrs. MOUNTAIN.
Serjeant,	—	—	Mr. W. POWEL.
Recruits,	—	—	Mr. C. POWELL, Mr. CUBITT.
Artist,	—	—	Mr. LETTENNEY,
Carpenter,	—	—	Mr. LEE,
Bricklayers,	—	—	Mess. THOMPSON, and EVATT,
Gardner,	—	—	Mr. LEDGER,
Woodcutter,	—	—	Mr. ROCK,
Lover's Servant,	—	—	Mr. PLATT,
The Monkey,	—	—	Mr. RAYNER.
The Peacock,	—	—	Mr. SLOPER.
Principal Witches,	—	—	Mr. DARLEY, Mr. DUFFEY,
			Mrs. MOUNTAIN, Mrs. MARTYR.
And Colombine	—	—	Miss L. SIMONET.

The Music Selected by Mr. SHAW, from Dr. Pepuch,
 Dr. Arne, Dr. Arnold, Dr. Fisher, Mr. Arne, Mr.
 Vincent, Mr. Dibdin, and Mr. Shield.



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Exact Account

OF

Harlequin's Chaplet.

THE first Scene shews RUINS by MOONLIGHT—Thunder and Lightning—Witches enter to meet Harlequin, who flies across the stage, accompanied by several other Witches—the power of Enchantment is given him, and he is led by one of them to the outside of Pantaloon's house—Harlequin brings Colombine to the window, by playing—"Boys and Girls come out to Play,"—on a flute. A Lover (a complete Fop) is introduced by the Father to marry Colombine—The Clown comes on drunk, with an umbrella over his head, which Harlequin touches, and it rises in the air, with the Clown suspended to it. Harlequin and Colombine now make their escape, and are pursued till the Scene changes to a SCAFFOLDING before a *House new Building*—here he conceals Colombine, and Harlequin mounts the Scaffold—Pantaloon follows him up the ladder—Harlequin slips down by a part of the scaffolding—waves his sword, and the whole building, with Pantaloon, Bricklayers, &c. fall to the ground. Pantaloon however regains possession of Colombine, and takes her home.—The Lover now brings on a *Figure of a Mandarin*,

as a present for Colombine, the head of which moves, and the hands shake—the porters place it on the stage, when Harlequin, by his magic sword, sinks it thro' the ground, and changing his dress to an exact resemblance of the figure, is carried into the house on the back of the Clown—He is now brought on as the Mandarin—many laughable tricks take place, which end in Harlequin and Colombine again escaping from the Father's house. The scene now changes to the View of a GENTLEMAN'S Park. Here Harlequin is again pursued, and leaps into a hollow tree—Pantaloon takes a gun and fires at him, when an Owl flies from the place. The Clown, weary of the pursuit, rests himself on a *Garden-bench*, which is instantly changed to a ROLLING STONE, in which the Clown is enclosed—and roll'd up and down the stage.—A PEACOCK next comes on—the nearest resemblance to nature ever seen on a stage—the tail opens and shuts, the head turns, and every action that a real bird could perform is shewn by this wonderful piece of machinery—At the conclusion of the scene, Colombine again falls into the hands of her Father.—The Scene next changes to the OUTSIDE OF A COTTAGE—Farmer, Haymakers, &c. with their Wives and Sweethearts enter and Mr. Bannister sings—"To celebrate Harvest Home"—they all enter the Cottage, with Colombine, her Father and the Lover.—Harlequin endeavours to enter, but is prevented by the Clown. He then changes his dress to that of a *Lame Soldier*, and by the humanity of the Farmer, is admitted.—The next Scene is the FARMER'S KITCHEN—a large fire, with pot boiling, a copper with fire in it, and every preparation making for dinner—Harlequin, as the *Lame Soldier*, is drinking with the Farmer, when he is discovered by the Father and Lover—They seize him, and force him into the pot which is boiling on the fire—they rejoice at having got rid of him, at last open the pot and take out a BOIL'D LOBSTER—they lay it upon the table, attempt to pull off the claws—when from the inside springs

a Harlequin, not more than two feet high—He jumps from the table, and escapes by running into the Copper-hole—He again returns and escapes with Colombine—they endeavour to take him, when he changes the Scene in an instant, to a most beautiful view of a COUNTRY VILLAGE, by *Sun-set*—the rays of the declining Sun are seen on the windows of the Cottage with wonderful effect—A Duett is sung by Mrs. Martyr and Mrs. Mountain—“Cast my love thine eyes around”—Colombine is again taken and brought home—the Lover now presents her with a MONKEY—the MONKEY is in the dressing-room where the Fop changes his cloaths dresses his hair, &c. &c. the Fop leaves the room—when he is gone, the MONKEY imitates every action of his master, dresses himself in the Fop’s cloaths, puts on a wig, and jack towel Neckcloth, according to the present mode—he paints his face, admires himself in the glass—just as he has finished dressing, two Bailiffs enter to arrest the master—but mistaking the Monkey for the Fop, convey poor Pugg to Prison—The next Scene is a beautiful *Landscape*, Harlequin and Colombine are again pursued, when he changes it to a WASH-HOUSE—strikes with his magic sword and incloses Colombine in a Copper—strikes the Scene and a Washing-tub rises—strikes the Copper and the fire appears—also, a Horse with wet cloaths—he now changes his dress and assumes the character of a Washer-woman—Sopes the linen, washes and hangs the cloaths to dry—the Pantaloon and Clown then enter and enquire of the supposed Washer-woman if she has seen Harlequin—she (Harlequin) dabs Suds in his face, wets him with the cloaths, &c. &c. the Clown next goes up and washing his hands and face in the tub, is seen by the Washer-woman—she goes to the Copper, takes out a scalding hot petticoat and wraps it round his head—he calls out—Pantaloon and Lover comes on; Harlequin throws scalding water in their faces, pins a dishclout to the Lover’s tail, and runs off.—The Scene next changes to WHITEHALL, Harlequin and Colombine are pursued—

sued—Porters are carrying a Box—Harlequin takes the Box from them and puts Colombine in it—it changes to a *Barrel Organ*—he changes his own cloaths with the man who plays it—Pantaloon and Clown come on and wish to see the inside—he consents—when they take out Colombine, not more than 8 inches high—they place her on the stage, where she walks about—This figure is made of Clock-work, and is a most wonderful imitation of nature—Clown and Pantaloon seize her and carry her away—After she is gone, Harlequin opens the box, and the real Colombine comes from it.—The Scene now changes to an ORCHARD—the Gardner enters with a ladder to gather apples—Harlequin and Colombine now come on again pursued—he secretes Colombine behind the shrubs, and goes up the ladder—the Clown follows him—Harlequin escapes and changes the Scene to the WATER-WORKS AT CHELSEA—the Clown is hanging by the top of the *Fire Engine*, bawling for help—At length unable longer to support his hold, he drops and is carried off the stage wounded and lame.—The Scene now changes to an outside of a PAINTER'S SHOP, the name over the door—"George-Alexander-Cæsar-Augustus-Henry Daub, Artist."—Pantaloon, the Fop and the Clown bring on Colombine—they knock at the door—which door Harlequin changes from one side of the stage to the other—this perplexes the Clown, who does not know where to enter—he however gets in—when Harlequin strikes the stage, a Ladder rises and he enters at the one pair of stairs window—Clown sees him from the door, attempts to follow him, but the Ladder sinks under his weight and he falls to the ground—the following Scene is a room, *Unfurnished*, supposed to belong to the Painter. Harlequin and Colombine enter, and by his magic sword, changes the whole to an APARTMENT FURNISHED WITH PICTURES, AS LARGE AS NATURE—the Pantaloon, Clown and Lover now enter—they stop to view the Paintings, the Clown walks up, and seeing the picture

of a Dog, he whistles to it and the picture rises—performs the action of a Dog, barks, and then lies down—he calls to a Cat and the Cat mews—this astonishes the Clown, who alarms his master—the master then calls, but both Cat and Dog remain silent—they are again viewing the Portraits—when they all open their mouths, and a universal Gaping Scene ensues—a curtain then is drawn, a *Picture* is shewn of two young Recruits, with a Serjeant enlisting them, and a Drummer—this appears a most beautiful painting—the Clown sees the shilling in the Serjeant's hand, and steals it—when the Figures start from the canvas—seize the Clown, and carry him off for a Soldier—We are next led to a dismal cavern—the Witches bring in Harlequin and Colombine, and with the consent of the Father they are united—the Scene changes to a *most superb and magnificent PALACE*—the Witches together with the Good Spirits unite, and the Piece closes with a grand Dance and Chorus.

Thus ends a Pantomime at least equal, if not superior, to any production of the kind brought forward on the stage for these twenty years.—The Scenery, Machinery, and Music, selected from at least Twelve or Fourteen different Pantomimes—excellent in their kind, great in their effect—and stamp with the Approbation of all who have seen them.

A I R—*Farmer*:

I.

COME Roger, come Nell, come Simkin and Bell,
Each lad with his lass hither come ;

With singing and dancing,

And pleasure advancing,

To celebrate harvest home.

'Tis Ceres bids play, and keep holiday,

To celebrate harvest home.

Chorus. 'Tis Ceres bids play, &c.

II.

No courtiers can be so happy as we;
In innocent pastime and mirth,
While thus we carouse
With our sweethearts and spouse;
And rejoice at the fruits of the earth.
Chorus. 'Tis Ceres, &c. &c.

III.

Our labour is o'er, our barns in full store,
Now swell with rich gifts of the land,
Let each man then take his prodg and his rake,
His can and his lass in his hand.
Chorus. 'Tis Ceres, &c. &c.

The Shepherd and Shepherdess's DUET.

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Damon. CAST my love thine eyes around,
See the sportive lambskins play,
Nature gayly decks the ground,
All in honour of the May:
Like the sparrow, and the dove,
Listen to the voice of love.

II.

Flerella. Damon, thou hast found me long,
List'ning to thy soothing tale,
And thy soft persuasive song,
Often held me in the dale:
Take, O Damon, while I live,
All which virtue ought to give.

III.

Both. Let us love and let us live,
Like the cheerful season gay,
Banish care and let us give,
Tribute to the fragrant May
Like the sparrow and the dove,
Listen to the voice of love.

